
GRAPHOLOGY

**Reading
Character
from
Handwriting**

BY DEWITT B. LUCAS

Price 50c

SANDY'S KODAK STORE

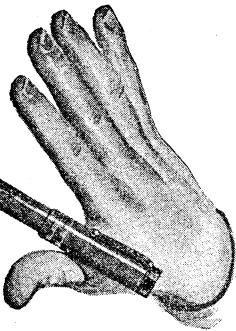
Compliments of the Parker Pen Company
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TO YOU

The Parker Pen Company presents this booklet not as an expression of its own ideas or beliefs with regard to any particular style of handwriting, or the personality or character of the writers, but as an interesting example of a method used by a leading graphologist, Dewitt B. Lucas, in judging the characteristics of persons by peculiarities of their script.

Mr. Lucas passes on applicants for employment for scores of leading banks, manufacturing corporations, and merchants, by analyzing specimens of their handwriting, through his International Consulting Service. During the World War, United States Army and Navy officials asked him about the character of thousands of workers in munition plants, which he determined from specimens of their handwriting. With his book at hand, you can apply the principles of America's greatest authority to any problem of reading character from handwriting.

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*To prove Parker Duofold is a pen of lifelong perfection, we offer to make good any defect, provided complete pen is sent by the owner direct to the factory with label and return postage and insurance.

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Parker Duofold

THE CONCISE INDEX

of

GRAPHOLOGICAL

SIGNS

*a convenient and helpful guide for
telling character from handwriting*

By DEWITT B. LUCAS

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Containing over 175 Signs and their Interpretation

GRAPHOLOGY is the art of reading character from handwriting. There is no mystery or chicanery about it. It is not allied in any way to Palmistry, Phrenology, Physiognomy or Clairvoyance. It is not necessary for the Graphologist to have the writer of the specimen present in person.

An autograph letter to the Graphologist is merely a character map. The sense of the words themselves is given no consideration whatever. It is not the meaning of the words that reveal character, but the *appearance of the writing*; the way the *is* are dotted; *it's* crossed; whether the writing runs up hill or down; is round, angular or square; clearly spaced or mixed up; etc.

As the Botanist recognizes plants, flowers and weeds, so does the Graphologist recognize and classify physical, mental and moral virtues and vices disclosed by the handwriting of everybody he meets. He is thereby guided in selecting friends, confidants, business associates,

etc., or may take warning and steer clear of dishonest and unscrupulous people.

This little book is prepared with the object of condensing the science into the smallest, most compact and convenient form for ready reference, a *vade mecum*, which will be found trustworthy and accurate. It is as nearly tabloid as possible. No unnecessary words. Just the bare facts or signs and their interpretation, which any one of ordinary intelligence can apply.

For convenience, this index is arranged in paragraphs: the first portion of which contains the signs disclosed in the writing, and the second portion, the meaning or indication thereof.

It is quite impossible to reproduce many illustrations in a volume, the size of this one, but there should be no trouble in obtaining much valuable inside information concerning those around you, if you will draw from it freely and apply the knowledge intelligently.

Study the writing of those you know. Compare it with the signs disclosed in the following pages. Never jump at conclusions. Be sure to look for qualifying, confirmatory or negative signs in every specimen you analyze. Always temper a too hasty judgment with reflection and consideration. WEIGH ANALYZE, COMPARE. These are the three commandments you must constantly and carefully observe. If the beginner will do this, he or she will be saved much embarrassment and will advance the science of Graphology more rapidly.

With this brief introduction. I commend this little index to your consideration, hoping and believing that you will derive as much pleasure and profit from the study of your fellow men and women unawares as I have had.

DeWitt B. Lucas

CONCERNING THE GENERAL APPEARANCE OF THE WRITING

THE first thing to look for is the degree of slant, which will give you the amount of affection, love, sympathy, sensitiveness and emotion in a writer. Some bookkeepers, librarians, telegraphers, statisticians, etc., adopt a vertical or even back hand for business purposes, but possess, nevertheless, normal affection and are cold and forbidding pathetic in spite of the script. Next, note whether the writing has been performed lightly or with considerable pressure on the pen point, whether it is drawn wide out, or pressed closely together, whether it is round or sharp, large or small. The meaning of these signs will be found below:

SIGN AND INDICATION:

Writing slopes about 45°.

Normal affection. Sincere and sympathetic.

Writing slopes or leans more than 45°.

Passionate nature. Sensitive or supersensitive.

Writing leans or slopes very much.

Emotional and nervously sensitive nature. Feeling or heart controls.

Writing slants between vertical and 45°.

Affections are under control. Undemonstrative nature.

Writing is nearly vertical.

Cold and dispassionate. Shows little emotion or sentiment. Self-contained and calculating.

Writing is vertical.

No heart. Mind only controls.

Writing leans backward.

Cold-blooded. No sentiment or heart. This applies to natural writing. Some librarians, statisticians, etc., assume back hands for business requirements.

Writing slants in places and is upright in other places.
A dual nature. Conflicts between mind and heart. Sometimes cold and indifferent. Other times tender and sympathetic.

Writing is heavy and thick,
Firmness, perseverance, diligence and resolution.

Writing is thin and light.
Spirituality, tenderness, idealism.

Writing is with even pressure,
Progressive energy. Capacity for work.

Writing is round,
Indolence, lack of resistance. Easily influenced or led.

Writing is sharp and angular.
Strong resistance. Austerity. Not easily influenced or led.

Writing is full of bows or flourishes,
Self-appreciation, pretension and vanity. Sometimes flattery.

Writing is plain and unaffected,
Simplicity. Modest and unassuming.

Writing is shaded and heavy in places,
Affection. Self appreciation. Energy is rather eccentric.

Writing is dirty, smeary and thick,
Coarseness, sensuality and meanness.

Writing is very close together,
 parsimony. Close-fisted economy.

Writing is not so close together,
Economy, thrift and carefulness.

Writing is wide apart,
Liberality, superficiality, thoughtless.

Writing is small,
Critical and observant. Good sense of direction and locality.

Writing is large,
Magnificence, immoderation, grandeur.

Writing is neat and in proportion,
Careful, neat and orderly.

Writing is disorderly,
Carelessness and disorder.

Writing is clear and plain,
Clearness. Nothing to conceal. Simplicity.

Writing runs together, mixed up,
Makes mistakes. Ideas obscure and somewhat muddled.

Writing is perfect,
No real strength of character. One who serves. Clerks, bookkeepers, etc., write fine copyplate hands.

CONCERNING THE LINE OF WRITING

NOTE carefully the direction of the lines of writing. Do they run up hill, or descend below the horizontal plane? Do they appear as if written on ruled lines, or are they wavy, snake-like and undulating? This will assist you in achieving a good perspective of your correspondent's disposition and temperament.

SIGN AND INDICATION:

Lines run up hill,
Energy, ambition, cheerfulness. Not easily discouraged. Active and optimistic.

Lines run down hill,
Despondency, discouragement, pessimism, melancholy, depression, ill-health, fatality.

Lines are perfectly straight and evenly spaced, Perseverance and capacity for work. Application, firmness and sincerity of purpose.

Lines first run down hill and then up hill, Such people are doubtful and timid at first, but take courage and usually finish strong.

Lines first run up hill and then down hill, Here you have a person eager and enthusiastic at first, but the power gives out and they usually require much encouragement to complete a task.

Lines are undulating (wavy), A tortuous mind, showing deceit, diplomacy, inconstancy, misrepresentation, etc.

Lines are composed of words that run down hill, The kind of a person who actively fights against difficulties and overcomes them.

Lines are composed of words that run up hill, Shows deliberation and consideration and vivacity if other signs agree.

CONCERNING THE WORDS THEMSELVES

THE words have a lot of information to impart when you are able to accurately interpret their message. They will give you the amount of logic, intuition, nervousness and diplomacy, cunning, tact, hypocrisy and finesse. These are the most important things to know in sounding the mental depth, moral height and temperamental breadth of the human equation.

SIGN AND INDICATION:

Words are written without lifting the pen, Logic and deduction. Thinks from cause to effect and vice versa.

8

Words are written solid and some joined together without lifting the pen, Usually Very logical and deductive. Reason. Usually found in some directive capacity. Mind usually controls.

Words are broken into two or more parts by lifting the pen in writing them, Heart usually controls, especially in very slanting writing. Impulsive, intuitive and ideal.

Words written solid and some words broken apart by lifting the pen in writing them, Good judgment, based upon both Reason and Intuition, or "mind and heart" about equally balanced.

Words are "wedge-shape" with letters tapering or growing smaller toward the end, Finesse, secretiveness, diplomacy, caution, dissimulation, cunning, hypocrisy, etc., according to strength of the sign.

Words are "wedge-shape" with letters growing larger toward the end, Candor. A confiding person. Many children, and very old people write in this manner.

Words have small spaces between each other. Reserve, modesty, economy, miserliness. According to qualifying or confirmatory signs.

Words have large spaces between each other. Generosity, magnanimity, grandeur, waste, spendthrift, clearness of ideas, etc., according to other signs.

Words have small letters of even height, Detail and order, simplicity and general good health if writing is ascending or runs along on a level.

Words have small letters of uneven height, Nervousness and ill-health if other signs agree.

9

Words have looped letters written without loops, just straight lines, Resistance and will power, not easily swayed or influenced by the wishes of others.

Words have long, ascending progressive terminals, Imagination, generosity, impulse and originality.

Words have their terminals chopped off short, Economy, parsimony, avarice, etc., depending on qualifying signs.

Words have terminals struck down and to the right, like a "flung lance," Violence, determination, stubbornness, obstinacy, viciousness, etc., depending on the other qualifying signs.

Words have terminals turning inward toward the beginning of the word, Selfishness, inconsiderateness, arrogance, hauteur, hattery, etc.

Words have terminals pulled out into an obscure wavy wiggle, whose meaning must be guessed at, Hypocrisy, misrepresentation, cunning, disimulation and deceit, according to the strength of the sign.

Words or letters are written without the first or last stroke, Directness, clear mind, simple and unassuming nature.

Words are composed mostly of straight strokes, in which curves are absent, Great activity of mind and body, An intense nature, nervous, impatient, initiative, aggressive and resourceful.

Words are composed of letters that are drawn closer together at the end than the beginning, Caution, suspicion and prudence, A friendly nature, suddenly retreating into its shell, Sometimes a person who disputes and argues.

10

CONCERNING THE MARGINS ON BOTH SIDES OF THE PAPER

MARGINS are always important, and should never be omitted from your calculations. They disclose a person's taste, or lack of it, sense of form and proportion, distance, orderliness, financial control and personality. The most important signs are as follows:

SIGN AND INDICATION:

Margin on both sides is in proportion to width of paper and size of writing, Neatness and order. A good sense of proportion and taste.

Margin on both sides is too narrow for width of paper, or missing entirely, Lack of taste and proportion, economy, parsimony, avarice, etc.

Margin on left is wide in proportion to width of paper and size of writing, Liberal instinct and originality.

Margin on both sides is too wide in proportion to width of paper, Wastefulness, grandeur, magnificence, immoderation, etc.

Margin on right side has words bent around and written therein, Economy, caution, thrift, etc. Shows an ability to adapt self to circumstances and environment.

Margin on right side is too wide in proportion to width of paper, Taste over developed. Goes to extremes. Originality. Aesthetic.

Margin on left side is narrower at top than it is at the bottom, Impulse to spend overcomes the desire to save money. Spends more all the time.

11

Margin on left is wider at top than it is at bottom, Impulse to spend money is successfully controlled. Spends less at the end than in the beginning.

Margin on left side is uneven, now narrow, now wide, Capricious in spending. Lack of taste. Vivacious.

CONCERNING THE LOOPED LETTERS

The looped letters disclose the amount of Idealism, reverence and mental loftiness in a writer, as well as business instinct, perspicuity, mental and physical activity, observation and powers of organization.

SIGN AND INDICATION:

Looped letters are longer above the line than they are below,

Idealism and imagination. Spiritual nature, usually attracted by church and religious subjects, especially if the writing has a good slope to it.

Looped letters are longer below the line than they are above,

Nature more material than spiritual, business ability and physical activity.

Looped letters are equally developed above and below the line, Equipose between material and spiritual things. Power to organize.

Looped letters run into or through the lines of writing above and below, Rather "muddle-headed" person. Frequently at a loss for words to express meaning, and makes mistakes of omission and commission.

12

CONCERNING THE SMALL LETTERS

The small letters, as well as the Capitals, are callibrations on the Graphological compass that tell in what direction the ship of character is steering. They speak plainly of the amount of conceit, artistic instinct, modesty and moderation, poetic feeling, etc. In connection with other signs they give confirmation to, or qualify the amount of vanity, discretion, culture, evasion, misrepresentation, etc., in your correspondent.

SIGN AND INDICATION:

Letters are simple and plain, Naturalness, simplicity, modesty.

Letters are ornate and flourishy, Affectation, pretension, vanity, etc.

Letters look like type or printed letters, Artistic instinct, poetic feeling, taste, originality, refinement, culture.

Letters look like musical notes or symbols, Shows inclination toward music and probably some musical ability.

Letters resemble numerals, g's like 9's, b's like 6's, y's like 7's, etc., Thrift and economy. A mind dealing in figures or calculations of some kind.

Letters are written without first or last stroke, Directness, activity of mind, simplicity, non-forwardness, etc.

Letters change slant, some having normal slope and some upright or leaning backward, A dual nature, rather whimsical and nervous, constant fluttering between mind and heart impulses.

13

Letters e, and r, are higher than they ought to be, looking down on other small letters, Pride, conceit, egotism, self-appreciation, etc.

Letter d, has long upward, returning "small-shell" curl,
Vanity and eccentricity; over imaginative, arrogance, self-sufficiency.

Letter d, has small backward curl, perhaps brought around through the stem and joined to word following,
Talent and culture, education and refinement poetic instinct and literary ability if other signs agree.

Letters a, o, d and g are open at the top, Frank and open nature. Truthful, nothing to conceal. Talkative and chatty sincere and honest, perhaps a little "gossipy."

Letters a, o, d and g are closed at the top, Discreet and self-contained. Reserved. "Impenetrable," non-committal.

When small "n" is shaped like a "u," Kindliness, good nature, suavity and "good mixer," etc.

When small "s" is made after old style, with loops above and below the line,
An extremely gentle and tender nature. Such writers are almost invariably incapable of sticking up for their rights.

Down strokes of y, g, j and q return without crossing it (on right side),
Philanthropic instincts, generosity, tenderness, benevolence, sympathy and some eccentricity.

Loops to small e's, y's, etc., are excessively long, Exaggeration and perhaps mental distortion. Ill-arranged method of thought and perception.

14

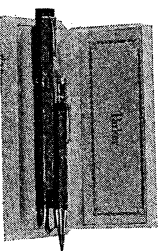
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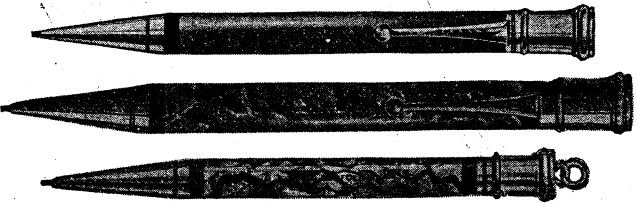
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(14A)

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When Parker first developed this Pencil, a limited number were made and offered in carefully selected communities. Public response was electrifying. Get these sample comments:

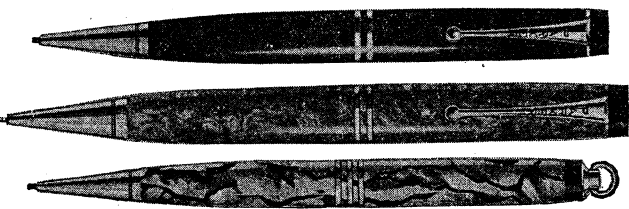
"Balanced like a dart"—
"The 'writing-est' pencil I ever handled"—
"Sets low in the pocket"—
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(14B)

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CONCERNING THE CAPITAL LETTERS

WELL made capital letters indicate taste, culture and refinement, as well as artistic ability if they are made to resemble type or printed forms. They should be free from bows or large flourishes, the plainer and stamper their forms, the better. A plain, neat capital letter is good. A flourishy capital letter with small-shell curls or ornamentation is not good. Well made capital letters are always a sign of culture and intelligence.

SIGN AND INDICATION:

Capital M, with first stroke very high in proportion to other strokes, Pride, affectation, conceit, vanity, arrogance, hauteur, etc., according to the strength of the sign. It shows rather a patronizing spirit.

Capital M, with first stroke lower than the other strokes, Lack of taste, imagination and a rather unreasoning impulse.

Capital M, with first stroke lower than any of the following strokes, carrying high terminal or flourish to the last stroke, Exceedingly bad taste. Writer cursed with an imagination to which his judgment will eventually succumb.

The capital "T" made so top stroke flies above it, Indolence, vivid powers of fancy, imagination. Sometimes tyrannical or dictatorial nature.

Capital M, with all strokes evenly balanced and in proportion, Simplicity, moderation and good taste, calm, modest, non-forward and unassuming.

Capital H, made like a printed or type letter, Degree of writer's perception of size proportion, etc., according to parallelism of the two upright strokes. Artistic feeling.

16

The two upright strokes are spread wide apart, Boldness, self-dependence, force of character, immoderation, friendliness, etc.

The two upright strokes of the H are close together, Weakness, timidity, unsociability, backwardness and inertia.

Capital M, written very narrow, Timidity. Afraid to venture. Modesty.

Capital M, written very broad, Grandeur, waste, immoderation, vanity.

Capital M, carrying "fish-hooks" at either or both ends, Penacity, a desire "to have own way." Love of luxury. Usually a "spender."

Capital N, What has been said with regard to the Capital M, also applies to the capital N.

Capital letters are excessively low, Cringing or fawning disposition. No personal independence.

Capital letters take the form of enlarged small ones, Simple and unassuming nature. Unsophisticated nature. Clear-minded personality.

Capital E is made up of all straight lines, Scientific or mechanical tastes. Reason, intellect, stability, rectitude and order.

Capital D, closed and hooked at the top, Criticism and consideration. Self-contained.

Capital D, with loop hanging above the line of writing. (Also the Capital L.), Desire for appreciation, conceit or vanity, egotism, etc., depending upon other signs. Sometimes coquettishness.

17

Capital letters replaced by small letters,
Active mind. Simplicity and modesty.

Capital letters made like printed letters.

Poetic or artistic instinct in some form or other.
Capital letters made in two or more different
ways.

Versatility, originality, liveliness, vivacity and
enthusiasm.

Capital letters often written where small letters
should be,
Superciliousness, hauteur, vanity, flattery and
self-importance.

Capital letters written nearly same size as small
letters,
Criticisms, modesty, quick thought. Retired and
unassuming.

Capital letters appearing occasionally where
small letters ought to be.

Vivacity, versatility, enthusiasm and liveliness.
Such people usually have good personality.

CONCERNING SOME IMPORTANT MISCELLANEOUS SIGNS

Do NOT overlook the "insignificant" little touches to a writer's script. They are very important weights in obtaining an exact balance in character weighing. The signs given below tell much regarding the kind and degree of will. They also either confirm or qualify such signs as egotism, selfishness, flattery, love of luxury, etc.

SIGN AND INDICATION:

"Fish-hooks" added to beginning or end of words, letters, t-dashes, etc.

Obstinacy, desire to "have own way," tenacity, ability to "hang on," persevere and accomplish.

18

Loops missing in letters that should have them, above and below the line,
Resistance, power and firmness. Will power, ability to say "No" and stick to it.

Small g's, y's and j's written like s's and t's, with firm down strokes.

Much will power. A mind that will dominate others if additional signs of strength will are present. Energy and determination. Mathematical mind.

Letter e, or y, has sharp triangle bow or loop, affectation. Fond of ceremony.

When dashes are substituted for punctuation marks,
Prudence, guardedness, caution.

When placed at end of sentences, in addition to periods, etc.,
Mistrustful, suspicious and very watchful nature.

Loops of y's, g's and j's are formed of a single stroke, sweeping to the left, curving and rounded inwardly.

Susceptible to flattery. Vain and a desire for appreciation. Self-esteem, pride, conceit or selfishness.

Word terminals carry rounded hooks turning upward, to the left and inward,
Selfishness. Susceptible to flattery. Love of self. Inconsideration.

Exaggerated forms of flourishes, loops, bows, small-shell curls, etc.

All speak more or less emphatically of egotism, conceit, vanity, haughtiness, pretension, affectation, superciliousness, eccentricity, etc., etc.

19

CONCERNING THE CROSSING OF THE SMALL "t"

THE crossing of the small *t*, is one of the most important of graphological signs, because it is an unerring index to a person's temper and will power (or lack of it). Many people cross their *t*'s in different ways in the same letter. Be careful to study the dominant qualifying and negative signs.

SIGN AND INDICATION:

T's crossed with a short dash,
Painstaking nature. Careful and exact.

T's crossed with a long dash,
Ardor, enterprise, vivacity and energy.

T's crossed with a downward stroke like a "lung lance,"
Positiveness, stubbornness. Such people have a way of asserting their opinions very decidedly at times.

T-crosses are made above top of stem,
Irritability. Temper. Such people like authority and are sometimes a little tyrannical.

T-crosses are curved or wavy,
Fun, wit, humor, repartee and sarcasm, satire, etc., if the writing is sharp.

T-crosses are placed low, just above the line,
Determination, firmness and resistance. Capacity for sustained effort.

T-crosses follow the stem of the *t*,
Energy and quick thought. Inquisitiveness, enthusiasm, etc.

T-crosses precede the stem of the *t*,
Introspection and reflection. Shows some dis-appointment.

T-crosses are shaded at end,
The kind of anger or temper that grows in strength.

T-crosses are shaded at beginning of the stroke,
Anger that bursts suddenly and loses force.
Small "v" is sometimes barred and at others left un-crossed,
Irresolution, a rather vacillating, indecisive, nature. A postponer.

The bar takes the nature of a flourish,
Imagination, egotism, a bid for admiration, praise and compliment.

The bar is curved and placed over the vertical stroke,
Affection, condescension, imagination and love of authority.

The bar is placed low down crossing tops of other letters,
A very hasty temper and strong will.

The bar is placed very low down,
Obedience, humbleness and resignation.

The bar is small and jerky and in upward direction,
Imitation, mimicry, vivacity, etc.

Bar turns up very much at its finish,
This is an indication of ill-will and malice, envy, etc.

T-crosses are long and pointed,
Anger, jealousy, resentment, meanness.

T-crosses are thick, firm, heavy and club-like,
Selfishness and cruelty. Brutality, a lack of consideration for others. See how strong the sign is, before branding a writer as cruel or brutal.

T-crosses are short and arrow-like,
Quarrelsomeness and sarcasm. Domineering, sa- tirical and hypercritical.

CONCERNING THE IMPORTANCE OF THE I AND J DOTS

AN "i" or "j" dot, is a very little thing, but they tell you whether a person is careful or careless, lively and enthusiastic, curious and inquisitive, reverent, cautious, reflective or one who concentrates and considers. Never omit these little indices in your diagnosis.

SIGN AND INDICATION:

When the i and j dots are left out entirely, Either careless and indolent, or else have not time to insert them, in which case they must be lively and vivacious.

When the i and j dots are made like sma., / dashes, Energy, liveliness, quick thinker, enthusiastic, etc.

When the i and j dots are exactly over the letter, Love of detail, minutiae, careful and exact, precision, etc.

When the i and j dots are placed high in the air, Interrogation, inquisitiveness, curiosity, ambition and enterprise.

When the dots are placed before the i or j, Hesitation, caution, disappointment, introspection and consideration.

When the dots are placed after the i or j, Mental activity, lively will, curiosity, energy and enthusiasm.

Well rounded dots evenly made, Carefulness, precision and prudence.

Very thick and heavy dots,

Material nature fond of the good things of life.

When dots vary in emphasis,

Animation, variability of temperament.

When i dots are placed low down and directly over the letter, Particularity and precision. Capacity for protracted study and concentration on some one particular line.

When i dots are wedge-shaped, thicker at top than at bottom, Irritability, somewhat excitable and sarcastic temperament. Violence, etc.

When i dots are strongly emphasised, Strong passions, temper sometimes ungovernable nature, brutality, etc.

CONCERNING THE IMPORTANCE OF SIGNATURES

THE most important bit of an individual's writing is his or her signature. You write your own name oftener than any other set of two or three words. Habit has a much stronger hold upon your writing in signing your name. It is not an easy matter to disguise or very materially alter your autograph on a moment's notice. Hence the value of a signature is evident. It is a little glimpse of the individual "off guard" so to speak. Always obtain the signature of a writer to a specimen whenever it is possible to do so, as it will aid you beyond all else in weighing the evidence and arriving at the truth.

The following explanation of autographs or signatures and their graphological relation or significance are recorded, partly from the author's own experience and observation covering a period of many years, and partly from the ideas of Albert de Hochetel, the famous French expert on handwriting, New York an article appearing in the New York "World," a few of which are quoted by special permission.

SIGN AND INDICATION:

Signature without any flourish whatever.

Either its writer is a person of little intellectual culture or else a person of such high value that the name alone is sufficient to mark his personality.

Signature with great flourish, love-knot, tangle or waterspout under name, Generally indicates great ability. Often combined with shrewdness and keenness of perception.

Signature carrying a vertical flourish, Independence and strength of character. Such people care little for applause and work out their ideas in their own way.

Signature ascends or runs up hill, Ambition and activity. Its owner has not yet attained the position to which he or she aspires.

Signature descends, or runs down hill, Sickness, discouragement, despondency, ill-health, gloomy, weakness and worry, melancholia and sometimes fatality.

Signature is followed by a sharp dot, Pessimism, defiance and caution, perhaps a rather neuroasthenic person.

Signature with t-crosses absent or light, Weak will, easily influenced or led. Lack of firmness and determination.

Signature with heavy t-crosses, Strong will power. Determined and persevering.

Signature with long light crosses to the t's, In such people the will is more lively than powerful.

Signature with t-crosses on top of or above the t, Authoritative, domineering and a more or less violent will.

Signature with t-crosses at a descending angle, like a hung lance, Shows self-opinionated will. Positive, vehement and stubborn.

Signature with t-crosses recurved upon the letter, Tenacious will and much perseverance. Such people want their "own way."

Signature with t-crosses forming an angle from the base of the letter, Energy and headstrong will. Capacity for sustained work or effort.

Signature with t-cross stopping before it reaches the t, Hesitation, caution, slow reflection, introspection.

Signature with t-cross placed after the t, Initiative, ardor and energy. Speed, action going quicker than words.

Signature with straight or slightly curved line under name, A desire to be appreciated, noticed and admired.

Signature with wavy bend in line under name, Good appreciation of wit and humor. Sarcasm and satire if the writing is sharp and angular.

Signature with lines, flourishes and tangles above the name, Imagination over-developed. Eccentricity, mental exaggeration and vanity.

Signature without dot at end of name, Unsuspecting, perhaps a little too trustful of others.

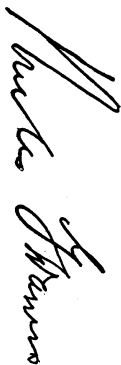
CONCERNING FLOURISHES AND ORNAMENTATION

CONSIDERABLE could be said regarding flourishes and ornamentation in writing. The more simple and plain the script, the more unassuming the nature. There are certain peculiarities in flourishes, however, that should receive attention and a little thought and consideration will serve to translate their meaning. Observe signatures particularly.

SIGN AND INDICATION:
Flourish looks like zig-zag illustration of lighting. Mental and physical activity of a very pronounced character.

How DeWitt B. Lucas Tells Character from Handwriting

Short examples applying the principles explained in this book to the signatures of famous men



CHARLES G. DAWES

This signature is made up of straight lines, indicating directness of approach, penetration, and marvellously rapid transition of facts and conditions. Intellectual breadth in the "ch" where there is no lack of tact when needed; strong will and perfect mental independence.



H. G. WELLS

Inspiration in the top of the "G." Note the dots after the initials, showing a tendency to detail, the friendliness in the wide "H" and the "W" as curved connections between letters. Indefatigable worker—a man of regular habits.



CHARLES M. SCHWAB

An almost self-effacing modesty in the small capitals. Note the spirituality and aspiration in the long loop to the "h" which seems to ascend to the Empyrean. One who is practical, however, and chews his ideas thoroughly. Self-disciplined.

Elaborate flourish,
Vanity, ostentation and love of display

Complicated flourishes,

Subtle nature, mistrust and cunning.

Composed of intertwined lines,

An intriguing personality.

A spiral or "cork-screw" flourish,

Finesse and clever diplomacy. Ability to manage affairs, etc.

Simple curved flourish beneath name, with two small dots or marks dividing the line,

A careful regard for detail and a love of finish, sense of proportion, balance, distance, etc.

When words are too frequently underlined,

Over-developed imagination and tendency to exaggerate. Want of deliberation. Lack of judgment.

If flourish habitually takes eccentric or outlandish form,

Shows marked individuality and in some cases, Genius of some kind.

Flourish that clamps the name like jaws of a vise and closes around it,

Selfish and penurious nature. Impenetrability and excessive secrecy.



ELBERT H. GARY

A wonderfully well-balanced signature, neither head nor heart ruling at the expense of the other. Packed full of common sense, organizing ability, initiative, and far-seeing business acumen. Kind in personal contacts, artistic.



WARREN S. STONE

Almost a model for a writing master. Fine scientific coloring in tastes, friendliness in the "W", enthusiasm in the long bar to the "e". Keen powers of observation, strengthened by clearness of ideas, concentration, and reason.



SAMUEL GOMPERS

Diplomacy and statesmanlike qualities of the old school appear in this continuous signature, and are rendered more emphatic by intensity of slant and pressure. Sensitive reserved in the pressed-together aspect of the ensemble, yet an excellent mixer among a few familiars.



B. M. JEWELL

A natural fighter—keeps his head in an emergency, is ruled by his mind and the facts in the case. The terminal stroke shows capacity to utter ideas with finality and directness. Friendly but not easily imposed upon.



W. G. LEE

Wonderful sense of order in the rather block formation of the initials. Humor and the ability to tell a story well in the comma-period. Tenacity and simplicity in material and intellectual things are the strong graphological features of this signature.